# "The TERROR"

A WARNER BROS. VITAPHONE PICTURE

25¢

MAY McAVOY

HOLMES HERBERT

ALEC FRANCIS

OTTO HOFFMAN

**A GREAT CAST FOR A GREAT PICTURE!**

*The most imposing array of players ever gathered for a talking film appears in "The Terror." Here is a line-up of favorites, well meriting the description, "all-star."*

LOUISE FAZENDA

EDWARD EVERETT HORTON

MATTHEW BETZ

JOHN MILJAN

JOSEPH GIRARD

FRANK AUSTIN

WARNER BROS.

*Second 100%*

*All Talking Picture*

# "THE TERROR"

A WARNER BROS. VITAPHONE PICTURE

*Produced and reproduced by Western Electric system and apparatus*

| *Characters* | *Players* |
|---|---|
| Olga Redmayne | MAY MCAVOY |
| Mrs. Elvery | LOUISE FAZENDA |
| Ferdinand Fane | EDWARD EVERETT HORTON |
| Dr. Redmayne | ALEC FRANCIS |
| Joe Connors | MATTHEW BETZ |
| Goodman | HOLMES HERBERT |
| Alfred Katman | JOHN MILJAN |
| Soapy Marks | OTTO HOFFMAN |
| Supt. Hallick | JOSEPH GIRARD |
| Cotton | FRANK AUSTIN |

* * * *

| | |
|---|---|
| Director | ROY DEL RUTH |
| Author | EDGAR WALLACE |
| Scenarist | HARVEY GATES |
| Cameraman | BARNEY MCGILL |
| General Press Representative | A. P. WAXMAN |

ENTIRE PRODUCTION AND VITAPHONE SYNCHRONIZATION PRODUCED AT WARNER BROS. STUDIO, HOLLYWOOD, CALIF.

WEINROD

# TALKING PICTURES

MANY years ago when the motion picture industry was yet very young, a theatre advertised talking pictures. This was the way it was done. A man and woman were engaged to stand back of the screen and improvise dialogue to fit the scenes that were being projected. Very often the dialogue was well timed with the scene, but just as often the "talker" fell out of synchronization, and the whole picture turned into a farce.

From that time to the present day there has always been somebody to bring up the question of talking pictures. A machine cropped up now and then, but the results were not very good, and producers were afraid to put any money into them. Moreover, there was a general idea among picture people that audiences wanted their movies silent.

Edison was probably the first noted inventor to take up the problem of synchronizing motion and sound on the screen. It is known that he worked enthusiastically over the problem, but he finally gave it up with disgust.

H. M. WARNER

Immediately after the war a new instrument was tried out at the Columbia Theatre in San Francisco. It showed the second act of "The Merry Widow" on the screen, with music and dialogue. The sum of One hundred thousand dollars was immediately raised to put the instrument, a German one, on the market, but that was the last that was heard of that particular machine.

How Vitaphone came about makes an interesting story. The American Telephone and Telegraph Company and its subsidiary, Western Electric Company, fell upon the idea of electrical recording and reproduction of sound. The problems were turned over to one of the American Telephone and Telegraph subsidiaries, the Bell Telephone Laboratories, and the engineers of this organization went to work on them. In the course of their investigations, the engineers came across a strange lead that had nothing whatever to do with the matter in hand. The lead was followed up, and it occurred to them that they were on their way to a solution of the talking picture problem. The American Telephone and Telegraph Company and the Western Electric Company were so certain of their ground that they called in a man to interest the film industry in a sound device.

MAJOR ALBERT WARNER

J. L. WARNER

The late Sam Warner was the first picture man to show any real interest in talking pictures. He talked it over with his brother, Harry, and in a short time the progressive Warner Bros. took over the Vitaphone. That was in 1926.

The first experiment with the Vitaphone was the synchronization of a music score, played by the Philharmonic Orchestra, with the picture, "Don Juan." In addition, Will Hays made an opening address over the Vitaphone, and Martinelli of the Metropolitan Opera Company furnished the operatic music.

Then "When a Man Loves," another John Barrymore picture, with Dolores Costello, was released. That production, like "Don Juan," had musical accompaniment, but was a silent picture just as all the rest had been.

Meanwhile, scientists were at work on the Vitaphone trying to perfect it, so that the next step was an improvement in every sense of the word. Warner Bros. made "The Jazz Singer," with Mr. Jolson in the leading role. It was the first picture to have music as an integral part of the story. Jolson was seen on the screen for the first time by motion picture audiences,—and was heard singing his famous mammy songs. There was one short sequence that had dialogue on the Vitaphone, but it was not of great importance in that picture. The music was the big thing.

In "Tenderloin," starring Dolores Costello, there were both music and dialogue, but the dialogue was particularly important, since it was the first time that it was used to any extent. The most dramatic moments were Vitaphoned, among which was included a very thrilling third degree scene which caused considerable favorable comment among the reviewers and the public. "Glorious Betsy" followed in the footsteps of "Tenderloin," and then came "The Lion and the Mouse," which used Vitaphone dialogue much more frequently than either of the previous two pictures.

Warner Bros. were not content with pictures that had music in them or a few talking sequences. The Vitaphone could do more than reproduce a few songs and a few words. Their next step was their first all-talking picture, called "Lights of New York," and now comes "The Terror" which goes even one step further,

It is all talking, even to the announcement of the title and credits. It will be remembered that "Lights of New York" had a written title and credits, even though all the lines were spoken. Then in "The Terror," came other sounds over the Vitaphone, such as the moaning of the wind, shrieks, whispers, and sinister knockings and footsteps. In short, Vitaphone was here used to produce atmosphere.

# *from the* BEGINNING

Warner Bros. have, by using the Vitaphone so successfully, started a general exodus from the legitimate stage to Hollywood. A number of stage celebrities are now working on their first for Vitaphone. The very people who were strenuously opposed to talking pictures and refused to consider any machine that would make the screen actors talk, are now preparing to produce talking pictures. They are far-sighted enough to see that in a few years the producers who are making silent movies will be out of the running.

In the present rush to produce talking pictures, Warner Bros. are two years ahead of all the others in the film industry in the matter of finished product. That they are ahead in experience no one cany deny. There are now four hundred Vitaphone acts ready for the theatres installed with the Vitaphone. There are more than four hundred of these theatres with new ones constantly being added. A large number of Vitaphone full length features are now in the making.

Vitaphone "talkies" are getting ahead so fast that before we realize it, the silent movies will be out of date, like the old-fashioned two-reel thrillers.

MAY McAVOY and LOUISE FAZENDA in "THE TERROR"

JOHN BARRYMORE *in* "DON JUAN"

"LIGHTS of NEW YORK" THE FIRST ALL-TALKING PICTURE.

DOLORES COSTELLO *in* "TENDERLOIN"

AL JOLSON *in* "The JAZZ SINGER"

MAY McAVOY, LIONEL BARRYMORE and WILLIAM COLLIER Jr. *in* "The LION and the MOUSE"

# THE STORY OF

AMID the ruins of a medieval English abbey a tavern called Monkshall had been built. Following the disappearance of its owner, strange stories were circulated about sinister figures seen in the dark, and uncanny shrieks heard in the stillness of the deserted place. Monkshall became a rest home, and the owner, Dr. Redmayne, and his daughter were to learn that the stories were not idle rumors.

When Olga went to bed, Dr. Redmayne often sat by the fireplace in the living room watching cautiously, listening for the slightest sound, but obviously reading the paper. Tonight even the paper disturbed him, with its stories of murder and robberies. One item particularly caught his attention:

"Echoes of the most sensational bank robbery which ever aroused England were revived today by the announcement of the coming release of Soapy Marks and Joe Connor after serving a ten-year sentence. The third partner, known as Leonard O'Shea, said to be the leader of the trio, escaped carrying with him loot to the value of three million in gold crowns. For ten years he has defied the best efforts of Scotland Yard to capture him. During that time three operators, known to have been working on the case, have met death in a horrible manner."

Dr. Redmayne dropped the paper, turned out the lights and went to bed. The next day the guests at Monkshall were discussing the mysterious music they had heard that morning. Mrs. Elvery, a staunch believer in spiritualism, tried to convince Mr. Katman, a thin, timid character, that the music had come from the spirit world. But Katman was a materialist and could not be won over. In the midst of the discussion another guest came in—Goodman, a rotund, harmless fellow in the forties, with a continuous grin on his face. No, he had not heard a sound. They were all probably imagining things.

When Dr. Redmayne and Olga joined them, they both seemed depressed, and Olga was unusually pale and worried looking. They greeted their guests, and then Dr. Redmayne said he had something to say to them.

"I want to take this opportunity," he told them, "to announce my daughter's betrothal to my old friend and benefactor, Mr. Goodman."

Disapproval could be read in Mrs. Elvery's face as she congratulated the couple, and Olga looked more disheartened than ever. As Goodman kissed her on the cheek, it was obvious that Goodman was distasteful to Olga. Cotton, the butler, then was called in with the drinks—and the group drank to the bride-to-be. It may have been to close the subject that Olga asked Mrs. Elvery to conduct a seance by way of amusement,—or it may have been that she was interested in knowing about her future.

"Of course, the lights have to be dimmed, and we must all hold hands, in a circle," directed Mrs. Elvery, proud to be able to air her pet hobby. When the lights were out, something fell against Olga. She screamed, and Cotton turned on the lights. At her feet lay Goodman with a wound on his head and a smear of blood on his face. Then, as if to relieve the general tension, the door opened and a young man came in, obviously drunk.

"My car broke down—couldn't stay out all night, now could I?"

By this time Goodman was sitting in a chair, still slightly dazed from the blow.

"Don't bother about me now, Doctor. I'm all right," said Goodman, anxious to dismiss the matter. Dr. Redmayne then turned to the newcomer.

"This is a rest home, my dear sir, and not a hotel. I am afraid we have no room for you."

"But father," Olga protested, "you can't let the man stay out all night in the rain."

So almost before Dr. Redmayne consented, Hugh Fane had made himself at home in front of the fireplace with a bottle of Scotch at his side. The same evening, Mrs. Ajax, a middle-aged woman, was admitted into Monkshall for a rest cure.

Later on Goodman suggested that perhaps another seance would divulge whether there was a ghost present in the house or not. Once more they stood in a circle and turned out the lights. Again there was a scream—but this time it was the voice of Mrs. Ajax:

"O'Shea, for God's sake, don't. Help!"

When the lights went on, Mrs. Ajax was lying on the floor with a knife in her back. Her wig, askew on her head, was removed by Fane out of sheer curiosity, revealing the fact that Mrs. Ajax was a man.

They had all left the living room except Dr. Redmayne and Olga, and just as they were about to call the police, Mr. Fane's voice was heard calling for help. They ran into the library and

# "THE TERROR"

found him standing back of a chair which held a strange man, his arm tightly wound around the man's neck.

Suspecting this new man as the murderer, the group led him into the living room to show him the body of Mrs. Ajax. The stranger was terror stricken.

"Soapy Marks! God! I was a fool to follow him here!"

He jerked away from Fane and tried to run out of the room, but there were too many for him there, standing guard.

"It wasnt' me that done it," he pleaded. "It was the TERROR."

Since Goodman was the only person in the house absent just then, they all rushed up to his room only to find him asleep in bed.

When they were downstairs once more, the door bell sounded and another stranger came in, introducing himself as Superintendent Hallick of Scotland Yard. He caught sight of the man who had attacked Fane.

"Hello, Connor."

"Honest to God I didn't kill Soapy," Connor pleaded.

"I know you didn't. I knew what'd happen if you two went out to look for O'Shea. I told you to lay off." As Hallick searched everyone in the library, Fane, who had been first, sneaked out into the living room. A toad that he had seen in the house before, was hopping against a panel in the wall, as if trying to get in. Suddenly Fane felt that there was someone else in the room. In the dark he lay down on the couch and when he was sure the shadow had disappeared, he changed places with Soapy's body. The shadow moved in after a while, raised a glittering knife, and thrust it into Soapy's body. Olga came out of her room to the balcony in time to see the action. The shadow ran up, caught her in his arms, and carried her away, with Fane and the others following. They trailed him up to Goodman's room which they found locked. They forced it open and found the bed empty. They opened a closet, and a dummy resembling Goodman fell out on the floor.

A scream was heard which seemed to come from the living room, and Fane, with the others at his heels, ran down. The panel against which the toad was hopping was slightly open with the toad caught so that it could not get out. Fane forced it open now and found himself in a cellar. The dark menacing figure turned to him—and a battle started. Olga lay in a corner, crying for help. Near them was a yawning pit studded with knives, into which the black form was trying to force Fane.

Meanwhile Hallick had broken in the panel leading to the cellar. Hallick fired and the figure toppled into the pit.

Fane turned to the guests.

"There's the end of O'Shea, the terror, alias Goodman."

He indicated the gold piled up in a corner.

"And here is the gold stolen ten years ago from the Midland Bank."

Olga noticed an organ in another corner.

Then her attention was turned to Fane. She wondered how he knew all this.

"Who are you?"

"Bradley of Scotland Yard," Fane answered.

Then Dr. Redmayne had some explaining to do.

"I was under heavy obligations to Goodman and he threatened my life at every turn. I had to promise him my daughter or he would have killed me. I even tried to kill him once, here in the house, because I was afraid he would try to harm Olga. It was only recently that I learned of his periodic insanity."

But Fane and Olga were deep in conversation and heard nothing of what was going on.

# J. L. Warner Tells

WHEN we started production on "The Terror," we saw that it had possibilities which could make it different from the other Vitaphone pictures. The story was particularly adapted to sound, and it was possible to use the Vitaphone to its best advantage. We made some investigations and found that although mystery plays had had unusually successful runs, one of which even reached the three-year mark, mystery pictures did not, as a rule, gain any special distinction. And it was easy to figure out that mystery plays are more able to work up suspense and interest by silences and shrieks at climactic intervals than the silent screen can by titles and facial expressions. There was only one way to put a mystery story on the screen, and that was to make it an all-talking picture.

When we say "all-talking Vitaphone" picture this time, we do not mean that "The Terror" is a repetition of the first all-sound picture, "Lights of New York." The sound effects have been augmented to include every sound that might add to create an uncanny, mysterious atmosphere such as the rustling of a dress, footsteps in the next room, the falling of objects, the moaning of the wind, and mysterious knockings and mumblings. It would have been an easy matter to overlook what might seem like small details to most people, but Roy del Ruth watched every opportunity to Vitaphone every good sound effect in the course of production. It meant a great deal more work than the ordinary Vitaphone picture, but it was worth the effort. One of the eerie sounds heard in the haunted house is the organ music which nobody can locate. This makes a very important point which would be lost on the silent screen.

"The Terror" has another distinction—that of being the first picture in which there is not one written subtitle. Even the customary printed title and billing are spoken in addition to the dialogue.

An interesting new device was introduced in the making of the picture, a machine that can spin hundreds of yards of gauzy web in a few minutes requiring only the pressure of a finger to set it in motion. The result is a very satisfactory reproduction of a spider web. An entire subterranean passage had to be heavily hung with web, and it was accomplished by a single operator in ten minutes.

The machine resembles a small electric fan mounted on a large atomizer. Operated electrically, it streams liquid glue on any desired object, the fan propelling the thread. Imagine the improvement of such a machine over the old type web maker which consisted of two boards which were rubbed together with a glue-like substance between. The wonderful thing about this machine for making spider webs is that it turns out webs that any spider would envy.

We had a rather unusual actor on the set who appeared in several scenes of "The Terror." His name was Squeegee, and we are safe in saying that never before has any one of his species done any kind of acting on the screen. He was a trained toad who had a definite duty to perform in front of the camera, and he acquitted himself of the job well. He lived at the studio during the making of the picture and was fed so many flies by the "prop" boy who took care of him that he expanded considerably. He was very good natured and became friends with all the actors on the set.

*J. L. Warner reading the script of "The Terror" with May McAvoy.*

Edward Everett Horton, one of the leading characters in this production performed a remarkable feat in appearing in his own stage production at Los Angeles while he was making some very important scenes for "The Terror." Each night and several matinees he devoted to the leading role in a play produced at his own theatre, and all the time between he spent at the studio. As a legitimate actor he was quite at home before the Vitaphone microphone and was able to give some valuable information to some of the other stars in the cast who had had no stage experience. It is interesting to know that May McAvoy, who has the leading role in "The Terror," is soon to do a play with Edward Everett Horton, so that she too will be doing double work.

It was appropriate that for one of the important characters in the cast we should have selected an Englishman of exceptional talent,—Alec Francis, well known as a character actor on stage and screen. He will be especially remembered for his screen successes, "Smilin' Through," "Three Wise Fools," "The Music Master," "The Return of Peter Grimm," and "The Lion and the Mouse."

When we had to start working on the sets for "The Terror," we looked around for an old ramshackle house, but since we were unable to find one that looked old enough to suit our purpose, we set about building one on the studio lot. It was no easy matter building a new house that looked several hundred years old, as

# About "The Terror"

you can well imagine. Every bit of material that we put into it had to be old. If it was not old, we had to make it look old in some way. The stairs had to creak, and that could not be neglected because of the Vitaphone that was there ready to pick up every sound. And whoever heard of stairs in an ancient house that didn't creak, especially in a mystery story? There had to be secret panels and mysterious rooms, among which was the dark cellar in which there was a torture chamber reminiscent of medieval days of cruelty. The chamber was built by digging a deep circular pit in the center of the cellar, which was lined on the bottom and around the sides with long knife-like spikes. During the course of the picture this pit was covered in order to prevent accidents, and as soon as it was photographed, the knives were removed and it was filled in. We attached a great deal of importance to the rooms in this house because all the scenes were taken in or about the place, and without the proper atmosphere the story could not have been what it was. The house was so well constructed to represent a rest home hundreds of years old, that had been built in the ruins of an abbey, that none of us cared to stay on the set when work was not in progress. A spooky atmosphere pervaded the place, and that, we thought, was proof enough that a good job had been done of it.

While I am on the subject of the Vitaphone, I may as well answer a question that is often asked in regard to it. So many people have inquired where the microphone is placed in talking a Vitaphone sequence. The answer is—it is any place where it can't be seen. Sometimes it is hanging overhead, away from the camera eye. It is often hidden in the face of a clock on the mantlepiece or in a vase. In a garden scene it is often behind a rose bush. In "The Terror" the microphone in one scene was hidden behind a chair. The position of the microphone depends, of course, on the position of the speaker. If he is standing near a chair, the chair would be the best place for it. If he is near a mantlepiece, the clock or vase would be a good place for it. While sound is being recorded, the motion picture camera is placed in a sound-proof box that can be moved along on wheels so that the grinding of the camera will not be heard over the Vitaphone. The director, his assistants, and cameramen walk on padded carpets, and every effort is made to keep out every extraneous sound. For this reason the set is closed to everyone and watchmen stand guard near the door leading to it. The stage on which the actors are is well padded so that footsteps will not intrude in the dialogue. Of course, in a picture like "The Terror," the padding had to be removed often so that the fall of a body could be heard, or the creaking of the floor.

Another question that is often asked is how do we know that a Vitaphone sequence is going to be satisfactory until it is finished. That answer is simple too. As soon as the scene is done, the result can be heard by running off the original record. If it is not all right, the scene can be done over immediately while the set is ready. In "The Terror," the Vitaphone sequences that had to be done over more than any of the others were the screams and whisperings. Sometimes the screams were not loud enough and often they did not sound like frightened screams over the Vitaphone. And whisperings were difficult. Sometimes they were too low and could not be understood. It was all a matter of getting accustomed to a certain volume of sound necessary for the Vitaphone.

"The Terror" has been a great experiment in many ways and it proves our theory that mystery stories on the screen must have sound effects.

*Below: Warner Bros. Studio, Hollywood, Cal.*

*Above: Roy Del Ruth directing a scene in "The Terror."*

Digitized by the Internet Archive
in 2026 with funding from
anonymous donation in memory of Carolyn Hauer

https://archive.org/details/souv-the-terror

## *"THE TERROR" IS THE SUPREME MYSTERY COMEDY MELODRAMA!*

*Here are a few of the scenes in this great picture that audiences will long remember. Suspense builds to more suspense and thrill follows thrill in Warner Bros. version of Edgar Wallace's stage hit which has kept London breathless for two years. A great picture is made greater still through the marvels of Vitaphone. "The Terror" sets a new mark in film production by being the first motion picture in which titles are completely eliminated in favor of sound.*

# WHO'S WHO *in*

**MAY McAVOY** who heads the cast of "The Terror" in the role of Olga Redmayne, was born and educated in New York City. She was preparing for a career of teaching when a chum persuaded her one day to visit a studio. Immediately she became ambitious for screen success and definitely abandoned her plan of enrolling at Normal College. Like many other stars, she made an inconspicuous beginning in motion pictures as an "extra," but her petite charm and unusual beauty caused her to be singled out for bits and small parts. Clarence Badger gave her her first opportunity in "A Perfect Lady" and not long after this John S. Robertson, seeing her in "The Truth About Husbands," pronounced her a "find" and placed her in the feminine lead of "Sentimental Tommy." From that time May has been a first rank star and has appeared in many big pictures. Now under contract to Warner Bros. she has played in numerous successes of recent months. These have included the principal feminine role in "The Jazz Singer" starring Al Jolson and "The Lion and the Mouse," two significant Vitaphone specials which preceded "The Terror." Other recent Warner Pictures starring this lovely actress are "Slightly Used," "If I Were Single" and "Caught in the Fog." Although Miss McAvoy won generous laurels on the silent screen, she has added greatly to her professional reputation by her work in Vitaphone pictures which bring the added charm of her voice.

**MATTHEW BETZ,** cast as Joe Connors in Warner Bros. film version of "The Terror," hails from St. Louis, Missouri. His first appearance professionally was in a stage play, "Ellis Island," in which he toured the country in 1910. This was the first of extensive footlight activities which covered burlesque, drama and musical comedies. It is interesting to note that his favorite portrayals are those of light comedy although most of his fame on the screen has come from picturing villains of the most sinister dye. Mr. Betz has been active in Hollywood studios for eight years. His first film was "My Old Kentucky Home" following which he supported Irene Castle in "Slim Shoulders." There came then a succession of more important roles which have continued consistently since that time. These have included such pictures as "Checkers," "Stealers," "Those Who Dance" and "The Lighthouse by the Sea." One of his most excellent pieces of acting was contributed to the recent Warner release "The Crimson City" in which Mr. Betz played a Chinese gangster. This popular actor is a devotee of golf and other outdoor sports. His literary interests are along the lines of religious history and philosophy. He is happily married to a non-professional and lives in Hollywood on North Detroit Street. Movie fans have come to know him as one of their reliable favorites who can always be depended upon for a fine performance.

**LOUISE FAZENDA** accomplishes an unparalleled piece of characterization with the role of Mrs. Elvery. There are few actresses with such a pronounced aptitude for difficult portrayals combined with that rare sense of humor typical of Miss Fazenda's work. This popular and talented actress is a native of Lafayette, Indiana where she received her early education at St. Mary's Convent. Shortly after her fourteenth birthday her family moved to Los Angeles and in that city Louise finished her high school course. It was logical that a few years in the picture capital should whet her desire to play in pictures and her first search for work resulted in a few small bits in Mack Sennett comedies. At the Sennett Studio she was quickly advanced into more prominent roles until her face became a familiar one to fans everywhere. With the signing of a Warner Bros. contract she definitely graduated from two reelers into features and was acclaimed in such pictures as "The Gold Diggers," "The Beautiful and Damned," "Main Street," "Cheaper to Marry," "Bobbed Hair," "Compromise," "Hogan's Alley," "Finger Prints," "The Gay Old Bird," "A Sailor's Sweetheart" and "Five and Ten Cent Annie." Not only is Miss Fazenda an excellent actress, but she is a charming and cultivated girl and one of the most popular members of the screen colony. Her hobbies are swimming and hiking—and her chief interests outside of her work are music and books.

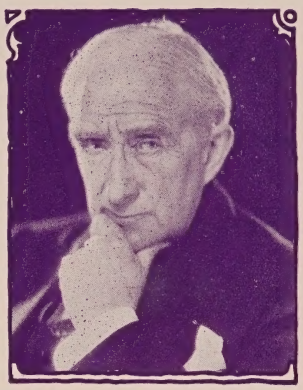
**HOLMES HERBERT** seen in "The Terror" in the character of Goodman, came to the American screen after a successful career on the British stage and in the English cinema. His first footlight appearance was made at the age of eight in "The Octoroon," presented at Sadler's Wells Theatre in London. The earlier years of his life were spent in Dublin where his family had lived for several generations. After his first engagement as a child-actor, his career was temporarily suspended until his education was completed at Nottingham High Schol and at Rugby. Immediately following his graduation he returned to the stage and appeared before English audiences for twelve years, both in the British Isles and in the provinces. Then English pictures claimed him. In due time he duplicated this success in Hollywood, becoming leading man to such feminine stars as Elsie Ferguson, Dorothy Dalton, Mae Murray, Pauline Frederick, Corinne Griffith, Virginia Valli, Pola Negri and Irene Rich. His screen record now shows scores of well known pictures, a few of which are "The Man Without A Country," "A Doll's House," "The Truth About Husbands," "Wild Geese," "A Stage Romance," "The Honeymoon Express" and "The Silver Slave." Followers of the drama will be interested to know that Mr. Herbert's wife is Beryl Mercer, the celebrated actress.

# "THE TERROR"

**EDWARD EVERETT HORTON** has gained an enviable reputation on both the stage and screen. Unlike those film actors who abandoned the footlights in favor of camera work, Horton still continues both careers. His activities in the legitimate theatre, however, are confined to Los Angeles where he makes frequent stage appearances. Most of his time is spent at the studios. Character comedy roles are his specialty. Horton's career in pictures goes back to the time when the old Vitagraph company first began production activities in the west. He came to California and secured his first featured roles with them. With the passing of the years his name has acquired great drawing power at the box-office. Two seasons ago Universal signed him to co-star with Laura LaPlante, one of the memorable pictures of this player combination being "Taxi, Taxi." He then joined Paramount and at that studio made a most successful series of two-reel pictures. From the first introduction of Vitaphone, Horton has been tremendously interested in the device, for it offered him a means of combining his screen and stage training in a new medium. He was engaged to appear in a Vitaphone sketch which turned out so successfully that J. L. Warner, production chief, chose him at once for a principal part in "The Terror," the first feature in which Vitaphone sound eliminates all titles. He portrays here the character of Ferdinand Fane, who is revealed as a member of Scotland Yards.

**JOHN MILJAN** appearing as Alfred Katman in "The Terror," was born in Lead, South Dakota. After finishing his education in the public schools of Denver, Colorado, where his family had later made their home, he joined a stock company and appeared on the stage in Denver, Cleveland, Richmond and Philadelphia. When the war came, Miljan enlisted at once in the Marine Corps and saw several months of active service at the front. In 1923 he entered pictures, playing the role of heavy in Shirley Mason's starring picture, "Love Letters." This first role firmly established him in the profession and in five years he has set somewhat of a record by playing in more than fifty productions. Norma Shearer, Alice Terry, Pauline Frederick, Theda Bara, Katherine McDonald, May McAvoy, Irene Rich and Dolores Costello are a few of the stars to whom he has contributed supporting roles. Many of his outstanding characterizations have been in Warner Pictures and these cover the entire field of comedy and drama. Some of the recent features carrying him prominently in the cast are "The Crimson City," "Glorious Betsy," "The Little Snob," "Husbands for Rent," "Tenderloin," "What Happened to Father," "The Desired Woman," "Old San Francisco" and "Wolf's Clothing." Although his Hollywood home is small, it is pointed out as one of the most picturesque houses in the film center. Its improvement and decoration are its owner's chief hobbies.

**ALEC FRANCIS** brings to his part of Dr. Redmayne in "The Terror" the same finesse of performance which has marked his work in such previous productions as "Earthbound," "Smilin' Through," "Three Wise Fools," "The Eternal Three," "The Music Master," "Gentlemen of Leisure," and "The Return of Peter Grimm." It is interesting to note that Francis already claims experience in talking motion pictures even at this early stage of their development. The fine registry of his voice led to his choice some months ago for a place of prominence in the cast of Warner Bros. Vitaphone picture, "The Lion and the Mouse." In this production he also played the father role to May McAvoy whose name led the cast as now it does in "The Terror." The excellent enunciation qualities so evident in Mr. Francis' voice on the Vitaphone are traceable to his early stage training. Born in London, he joined a theatrical troop when he was very young and played a great variety of roles ranging from musical comedy parts to Shakespearean portrayals. He toured distant lands with a dramatic troupe, going around the world several times. His wish to live in California was realized when he settled in Los Angeles during the early days of its picture fame. He entered studio life in 1911, his first appearance being in "Two Hieland Laddies." Since that time he has been a prime favorite with the public as well as with the largest producing organizations.



**ROY DEL RUTH** who directed "The Terror" is numbered among the best of Hollywood's megaphone experts. Although he is just thirty-one years old, his experience in picture work has been wide indeed. Extensive newspaper training preceded this experience. Born and educated in Philadelphia, Del Ruth's first position was that of a reporter for the Philadelphia North American and the Enquirer. In 1913 he was sent to Cuba to cover the Willard-Johnson fight as sketch artist and special writer. Two years later he came to Hollywood with a contract to write scenarios for Mack Sennett. In a short time he was promoted to directing Sennett comedies and when he shifted his desk to the Fox Studio he obtained his first opportunity to megaphone a feature. Then Warner Bros. signed him to their staff and have retained him for several seasons. His accomplishments as a Warner director have been varied enough to demonstrate his versatility. "Across the Pacific," a highly dramatic picture starring Monte Blue contrasts with such feature comedies as "If I Were Single," "Ham and Eggs at the Front," "The First Auto" and Powder My Back." "Five and Ten Cent Annie" starring Louise Fazenda and Clyde Cook is one of his more recent hits. So pleased are the Warner executives with his handling of "The Terror" that he has been assigned another big Vitaphone road show on which he is now occupied. This is "The Grifters" from the story by C. B. Lancaster, an all-talking picture.

# The Brilliant Future

WHAT will be the future of Vitaphone?

The answer is that the coming year's most significant pictures will all be Vitaphone pictures, carrying forward the progress and development of this amazing device even more rapidly than has been done since its first public introduction two years ago. Vitaphone which has completely revolutionized the screen and made talking pictures a reality at last, will continue to lead all others in the production of audible photoplays.

Every picture made at the Warner Studio this season will be Vitaphoned. Musical accompaniment, sound effects and dialogue will be incorporated in them and in many cases the productions will have the spoken word from start to finish—the dramatic effectiveness of which has been definitely proved by the success of "The Terror" and "Lights of New York."

Warner Bros. promise more than thirty Vitaphone pictures to screen devotees this year. These talking films will not only bring to movie fans the thrill of hearing the voices of their film favorites but will enable them to listen to many great stage artists, the true appreciation of whose talents is only possible through Vitaphone.

Of first importance among the coming offerings of Vitaphone is "Noah's Ark," the greatest single undertaking in the history of Warner Bros., which has recently been completed after more than two years of production time. It has been filmed by Director Michael Curtiz on a stupendous scale to make it a special of gigantic proportions. Beautiful Dolores Costello heads its cast supported by George O'Brien.

The public has been eagerly waiting to hear that John Barrymore is to appear in a talking motion picture. That announcement is now ready—and again it is Warner Bros. who have won out in the competition to sign the world's greatest actor. Mr. Barrymore's outstanding picture successes — "Beau Brummel," "The Sea Beast," "Don Juan" and "When a Man Loves" — were all Warner Bros. productions and now he returns to the same organization to make his initial sound feature. Motion picture audiences will hear his voice for the first time in a Vitaphone production to be made as a special.

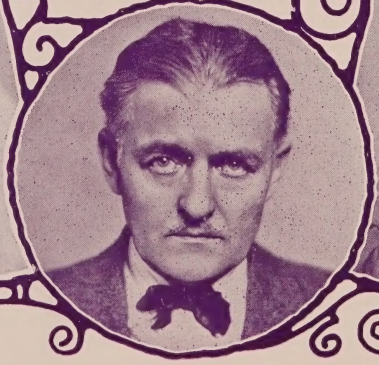
Last year Vitaphone was largely responsible for adding a new star personality to the screen. Although known to the theatre-going thousands, Al Jolson first captivated the millions who are picture fans through his debut in "The Jazz Singer." His

*Al Jolson and little Davey Lee who appears with him in his next picture, "The Singing Fool."*

*John Barrymore's first talking picture will be produced by Warner Bros. on the Vitaphone.*

*Fannie Brice will make her screen debut in "My Man" during which she will sing on the Vitaphone.*

*Richard Bennett heads a cast of well known stars in a Vitaphone version of "The Home Towners."*



*Dolores Costello will star in three Vitaphone specials in addition to appearing in "Noah's Ark."*

# of VITAPHONE

second Vitaphone production is now ready and bears the title, "The Singing Fool." Warner Bros. this year will bring screenward another great personality comparable to Jolson. Fannie Brice has completed her first motion picture, aptly titled "My Man" after the comedienne's outstanding song hit. She will sing this and other numbers on the Vitaphone when the picture is unreeled. Another treat for Vitaphone patrons during 1928 and 1929 will be the debut of Ted Lewis, "the high-hat tragedian of jazz," in "Is Everybody Happy?"

George M. Cohan's great success, "The Home Towners," is in production as an all-talking picture with Richard Bennett, one of America's foremost dramatic actors, heading its cast. A mystery melodrama as absorbing as "The Terror" will be the Vitaphone production "Stark Mad" featuring H. B. Warner and others. "The Grifters" by C. D. Lancaster is also scheduled for production as a Vitaphone special and the first Vitaphone operetta is planned when Warner Bros. produce Schwab and Mandel's thrilling musical romance, "The Desert Song." In addition to appearing in "Noah's Ark," Dolores Costello will star in three Vitaphone specials, "The Redeeming Sin," "Madonna of Avenue A" and another as yet untitled. Monte Blue's first talking film, "Conquest," is also on the way with H. B. Warner and Lois Wilson figuring prominently in the supporting cast.

In addition to the foregoing pictures, all of which Warner Bros. will release as road shows, another group of specials starring the best known screen personalities is also in work. This comprises eighteen pictures which will have Vitaphone sequences as carefully prepared as the rest. Among these productions are the following, which are already finished: "State Street Sadie" with Myrna Loy and Conrad Nagel, "The Midnight Taxi" with Antonio Moreno and Helene Costello, "Women They Talk About" with Irene Rich and Audrey Ferris, "Caught in the Fog" with May McAvoy and Conrad Nagel, Rin-Tin-Tin in two thrilling stories, "Land of the Silver Fox" and "The Outlaw Dog," and Audrey Ferris in two, "Beware of Bachelors" and "The Little Wildcat." Others now in preparation are "Kid Gloves" with Conrad Nagel, Monte Blue in "From Headquarters," May McAvoy in "Stolen Kisses," "Hard Boiled Rose" with Myrna Loy, Monte Blue in "The Greyhound Limited" and "No Defense," "Audrey Ferris in "Fancy Baggage," Rin-Tin-Tin in "King of the Wilderness," and two all-star productions—"She Knew Men" and "One Stolen Night."

The volume of activity at the Warner Studio is the best proof of the future and permanency of Vitaphone. The first successful sound device on the market, Vitaphone has continued to lead the field. This supremacy is self-evident. Not only was the pioneer work in talking pictures accomplished by Warner Bros. through Vitaphone, but Warner Bros. have the largest supply of sound films now available, while other studios have not proceeded beyond mere announcement of plans.

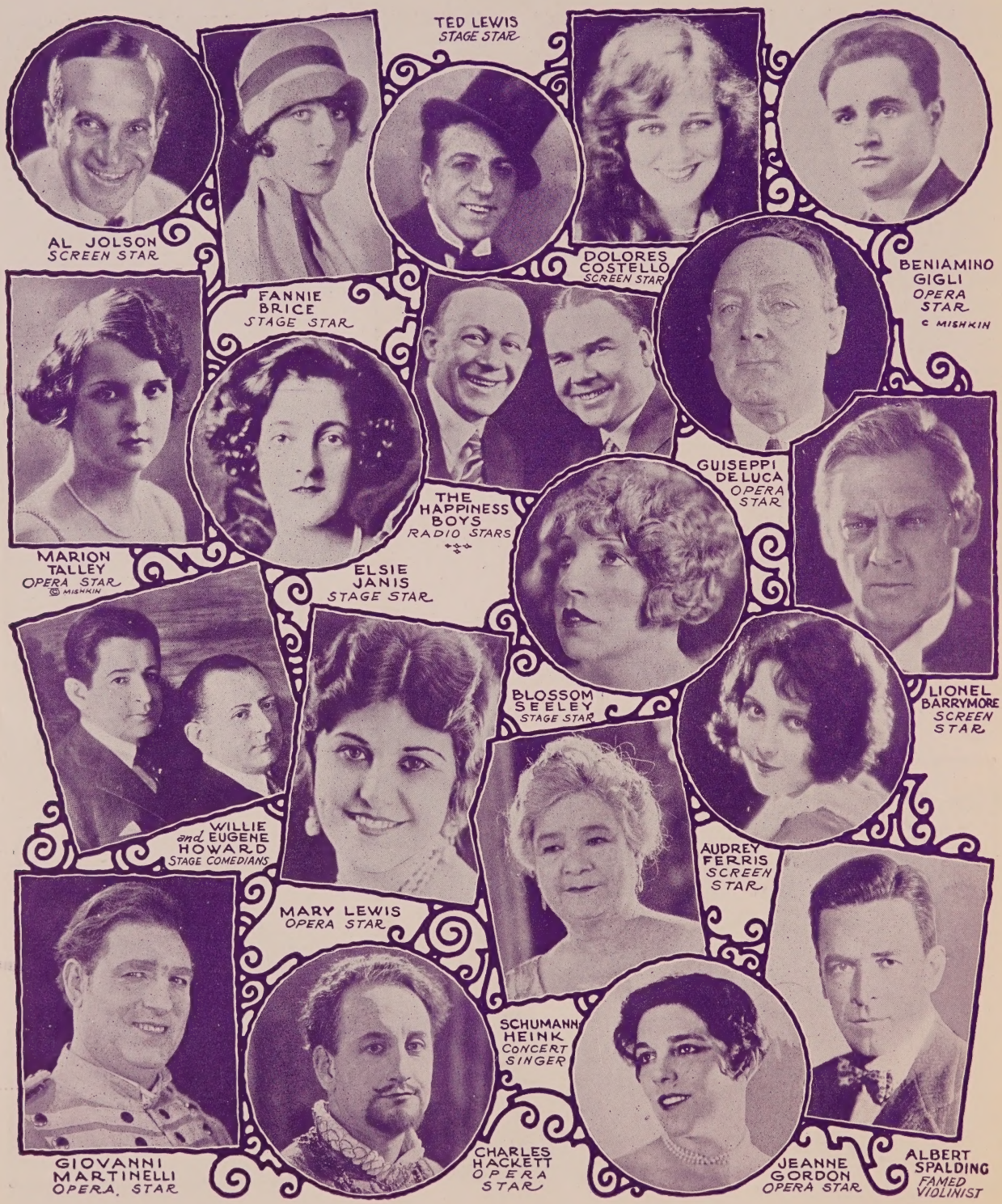
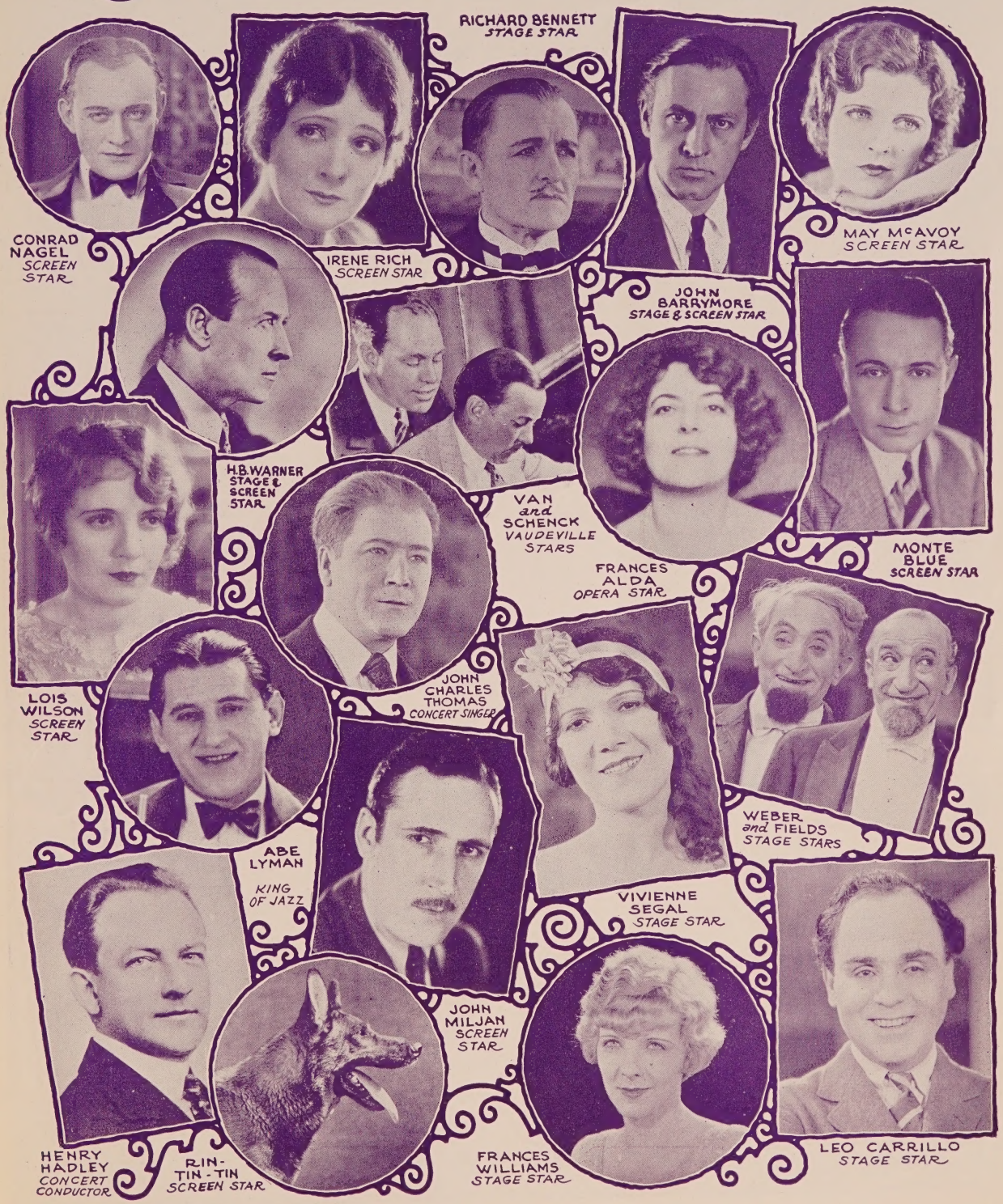
The strides taken by Vitaphone since that night in 1926 when it was first presented at the Warner Theatre as a musical accompaniment to John Barrymore in "Don Juan," have been phenomenal indeed. Having demonstrated that it can actually bring the spoken word into the action of the hitherto silent drama, Vitaphone has achieved the most significant change since motion pictures were invented. The coming year will witness new marvels in its progress.

*Ted Lewis is coming to the screen via Vitaphone in a big picture, "Is Everybody Happy?"*

*Dolores Costello and George O'Brien are the two principal stars of the Vitaphone spectacle, "Noah's Ark."*

*A scene from the stage version of "The Desert Song," which will be the first Vitaphone operetta.*

*Monte Blue's first talking film is now in production and is called "Conquest."*

# The Greatest Personalities of Stage

# and Screen Are Vitaphone Stars

# The Star Without A Failure

MAY McAVOY has definitely defeated the challenge which many believe talking pictures hold for the actress trained exclusively in camera work. It is significant that although she had no experience on the speaking stage, she has already accomplished complete success in the new entertainment medium of Vitaphone. In competition with many players trained behind the footlights, little Miss McAvoy was chosen for the lead in the first motion picture to use dialogue in the pivotal scenes of its drama. This was "The Lion and the Mouse." And she was also selected for the first motion picture to eliminate subtitles in favor of the spoken word—"The Terror."

There has been one circumstance peculiar to May McAvoy's entire picture career. She has been identified almost exclusively with big productions. And now in an era when the outstanding films all promise to be talking ones, she seems likely to continue. It is a Hollywood axiom that the great majority of players—even the biggest stars—have flares of success often followed by mediocre endeavor until the next unusual opportunity for distinction presents itself. This has not been the case with May McAvoy who has maintained perhaps the highest standard of consistently good performances that has been achieved by anyone in pictures.

Her first leading role, for example, was in John S. Robertson's screen version of Barrie's play, "Sentimental Tommy." Grizel, as May McAvoy portrayed her, is a characterization still frequently referred to although it is now seven years since the picture's release. Instead of sinking back to obscurity, May soon followed it up with the feminine lead in "The Enchanted Cottage," acclaimed alike by critics and public. "Lady Windermere's Fan," made under the direction of Ernest Lubitsch, was the next big picture with which the high McAvoy average was maintained and then came "Ben Hur."

A little over a year ago Warner Bros. began casting for "The Jazz Singer" which was to bring Al Jolson's song hits before screen audiences. Miss McAvoy was chosen as his leading lady, leaving unbroken her succession of appearances in specials. Her standing remains secure this year with not one but two of the biggest Vitaphone pictures to her credit—"The Terror" and "The Lion and the Mouse."

**A THRILLING PICTURE FROM A THRILLING PLAY!**

*Tense moments from Warner Bros. Vitaphone production "The Terror"—the most absorbing comedy mystery-melodrama in the history of the screen.*

This book sold only in theatres showing "The Terror." It may be purchased in quantity from AL GREENSTONE, 1547 Broadway, N. Y.

*Printed by* GORDON-BAKER PRINTING CORP. 142 West 24th Street, New York City

Printed in U. S. A.

# "The TERROR"

A WARNER BROS. VITAPHONE PICTURE

25¢